

# Programme of Classes

FOR

Sight Singing, Normal Instruction,  
Reciprocal Teaching, Lectures,  
Concerts, &c.,

OF THE

## New England Conservatory of Music,

*MUSIC HALL, BOSTON, MASS.*



FALL TERM, 1875.

SIGHT SINGING,\*

TUESDAYS, 12 M.; MONDAY EVENINGS, 7 P.M.

NORMAL CLASS, WEEKLY,\*

MONDAY, 1 P.M.

CLASS IN RECIPROCAL TEACHING, WEEKLY,\*

THURSDAY, 1 P.M.

GENERAL MUSICAL INSTRUCTION, WEEKLY,\*

WEDNESDAY, 1 P.M.,

(*Questions and Answers upon Musical Topics.*)

LECTURES UPON MISCELLANEOUS SUBJECTS.\*

WEDNESDAY, September 29,

TUESDAY, October 26,

SATURDAY, November 20.

LECTURES UPON HARMONY, WEEKLY,\*

SATURDAY, 1 P.M.

PUPILS' CONCERTS, WEEKLY, AT 12 M.\*

WEDNESDAY, Sept. 22 - TUESDAY, Oct. 5 - WEDNESDAY, Oct. 27.

THURSDAY, Sept. 30 - MONDAY, Oct. 11 - THURSDAY, Nov. 4.

FRIDAY, Oct. 1 - - - TUESDAY, Oct. 19 - WEDNESDAY, Nov. 11.

ORGAN RECITALS, at 12 M.\*

SATURDAY, Sept. 25. | SATURDAY, Oct. 30.  
THURSDAY, Oct. 14. | WEDNESDAY, Nov. 17.

ANALYSIS OF PIANOFORTE AND ORGAN WORKS,

AT 1 P. M.\*

TUESDAY, Sept. 28.

MONDAY, Oct. 25.

MONDAY, Nov. 15.

CLASSICAL CONCERTS, AT WESLEYAN HALL.

TUESDAY, Sept. 28, at 3 P.M.

FRIDAY, Oct. 22, at 3 P.M.

SATURDAY, Nov. 13, at 1 P.M.

CHORUS PRACTICE, WEEKLY,

SATURDAY EVENING, 7.30 P.M.

QUARTERLY CONCERT IN MUSIC HALL,

TUESDAY, Nov. 16.

Pupils' Circulating Library open in Music Room daily.

***TUITION for the above (to persons not connected with the Conservatory), FIFTEEN DOLLARS.***

\* In Conservatory Hall. See Bulletin.

## SPECIAL NOTICE.

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UPON the opposite page will be found a programme of Lectures, Concerts, Sight-Singing Classes, etc., such as are afforded at no other music school in this country or in Europe. Maintained at heavy expense, and conducted by the very best instructors, they are given WHOLLY WITHOUT COST to pupils, who are earnestly invited to enjoy as many of them as possible. Careful examination of the list will demonstrate that they are worth to the conscientious music student much more than the Conservatory term fee. The Director's constant aim has been to extend the advantages of a *complete* musical education, at the lowest possible cost, to his pupils; and the system of Class Teaching employed being supplemented by such numerous opportunities for musical culture, the Conservatory Course is confidently claimed to be *superior to any other method whatever.*

Especial attention is invited to the two departments just organized, viz.: The Normal Department and the department of Reciprocal Teaching, in which pupils will find it greatly to their advantage to receive instruction. The objects had in view in these Departments are to lay a solid foundation for musical culture, and to impart a practical knowledge of the best methods of teaching.

The Director earnestly hopes that pupils will freely confer with him in regard to their studies and progress; and they may rest assured that no pains will be spared by the officers and teachers of the Conservatory, not only to secure their most thorough and rapid advancement, but to render their connection with the institution enjoyable and profitable in every respect.

E. TOURJEE.

## The Class Lesson.

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THE object of this lesson is to point out errors in execution, style, etc., into which pupils may have fallen, to show how they may be avoided, and to furnish correct models for future imitation. The exercises should be carefully practised at home. The Class meets at the Conservatory for recitation, and to receive ideas which shall be developed by the pupil in actual practice. It is, therefore, of the highest importance, that strict attention should be paid to every remark of the teacher, and to the performance of each member of the class, during the entire hour; and, lest anything should be forgotten, pupils are recommended to take notes of criticisms and suggestions offered by the teacher, and to place them upon the desk of the piano for constant reference while practising at home.

In the Piano and Organ Classes, pupils should seat themselves in the best position for seeing the key-board, and if at too great a distance to follow the notes from the player's copy, should hold the music in their hands, and carefully observe the manner in which each note and phrase is rendered. The same rule should be observed by vocal and violin pupils.

If the course marked out is faithfully pursued, each lesson will be a real advance upon its<sup>e</sup> predecessor, and progress will be rapid and thorough.

Whispering, talking, reading, gazing around the room or out of the windows, or leaving the room before the close of the hour, being entirely at variance with the foregoing directions, cannot be permitted.

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**FALL TERM CLOSES SATURDAY, NOVEMBER 20, 1875.**

**WINTER TERMS OPENS MONDAY, NOVEMBER 22, 1875.**

*Sup*  
FOUR HUNDRED AND FORTIETH

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, OCT. 2, 1875.

MR. GEORGE E. WHITING, ORGANIST.

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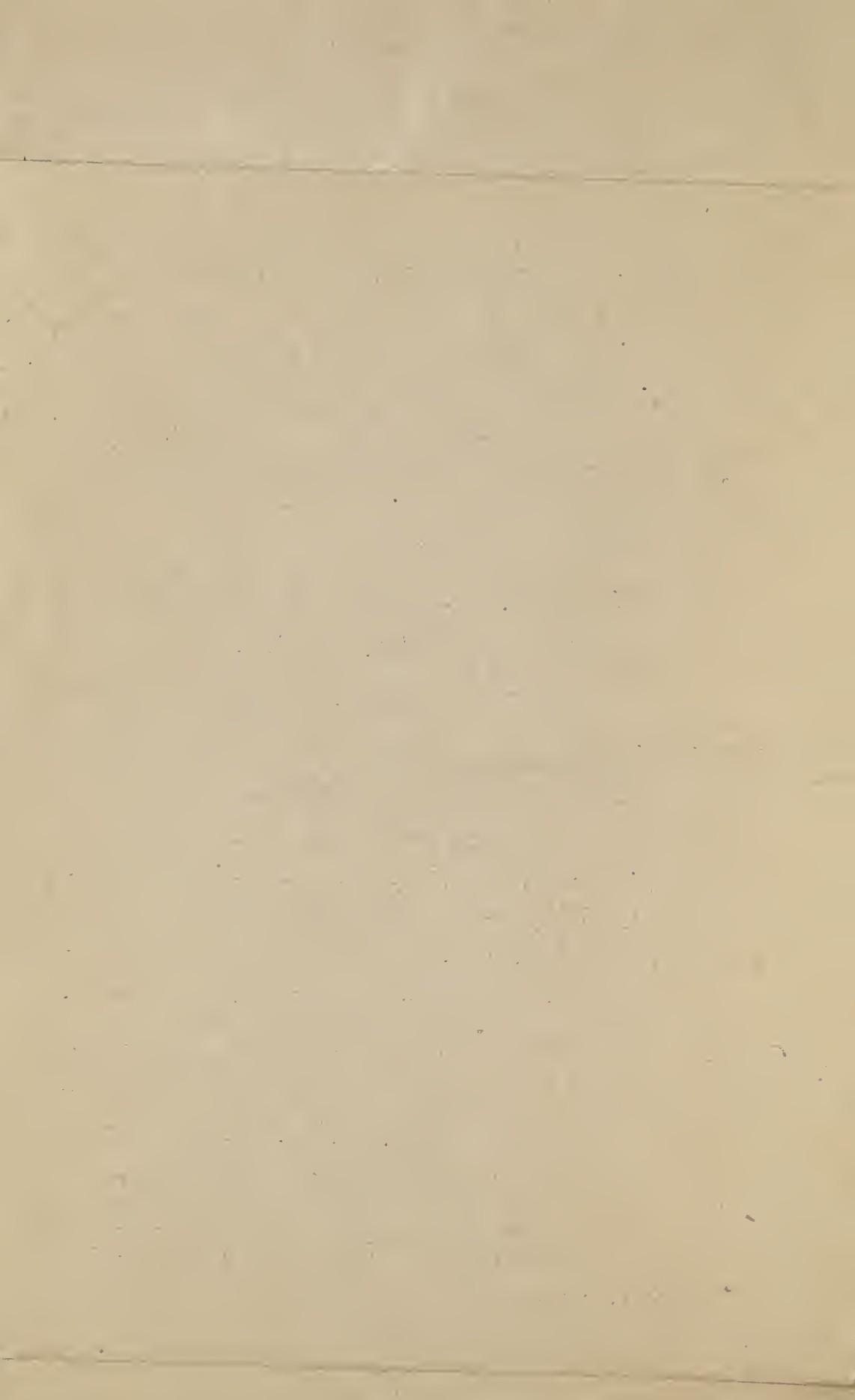
## PROGRAMME.

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FANTASIA in A-flat . . . . .	Brossig.
Introduction. Slow movement and Fugue.	
ANDADTE with Variations . . . . .	Sþohr.
MARCH in E-flat for Organ. "Lef��bure" .	W��ly.
SANCTUS . . . . .	Whiting.
ANDANTE . . . . .	Best.
FANTASIA for Registration . . . . .	Whiting.
Introduction. Theme and variations. March tempo. Intermezzo. Finale.	

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*Concert commences at 12 o'clock precisely.*



FOUR HUNDRED AND FORTY-FOURTH

# RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

FRIDAY, OCT. 22, 1875.

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## PROGRAMME.

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SONG. "The Grave-Digger," . . . . . *Kalliwoda*  
Miss ITA WELSH.

TRIO in B-flat, . . . . . *Schubert*  
PIANO-FORTE, VIOLIN and VIOLONCELLO.

Allegro.

Andante poco mosso.

Scherzo.

Allegro vivace.

Messrs. J. C. D. PARKER, AUGUST FRIES and WULF FRIES.

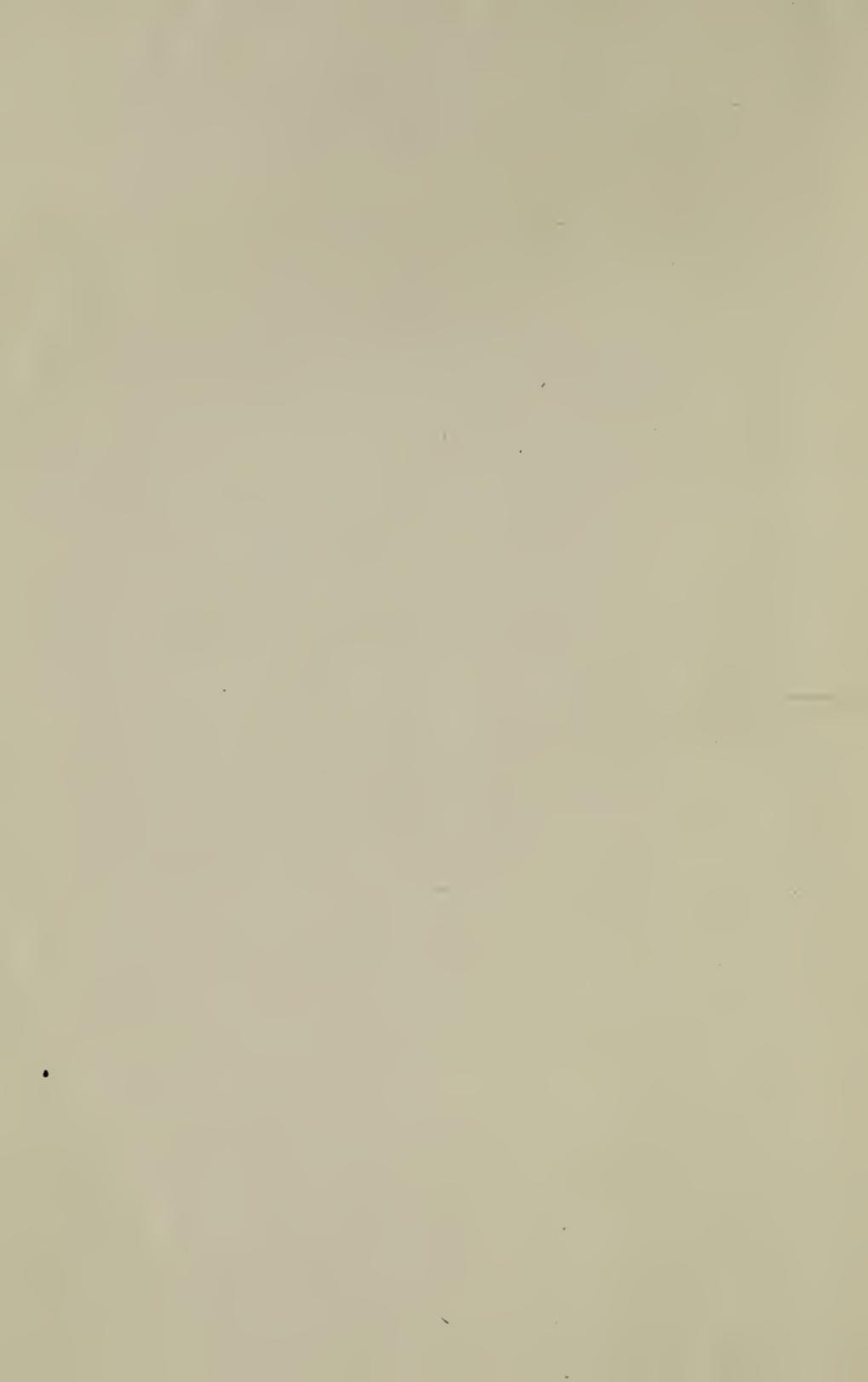
SONG. "The Legend of the Crossbill," . . . . . *Lemmens*  
Miss WELSH.

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The Piano used is from the celebrated Manufactory of Chickering & Sons.

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*Concert commences at 3 o'clock precisely.*



FOUR HUNDRED AND FORTY-SIXTH

# RECITAL

(ORGAN)

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, OCT. 30, 1875.

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## PROGRAMME.

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FIRST SONATA, . . . . .	Mendelssohn
Mr HENRY M. DUNHAM.	
TRIO SONATA, . . . . .	Bach
Mr. FRED H. LEWIS.	
ROMANCE, . . . . .	Lux
Mr. DUNHAM.	
CONCERT PIECE, . . . . .	Guilmant
Mr. LEWIS.	
PRAYER from "Moses in Egypt," . . . . .	Rossini
Mr. DUNHAM.	

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*Concert commences at 12 o'clock precisely.*

4394

Deep

FOUR HUNDRED AND FORTY-NINTH

# RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street.

SATURDAY, NOV. 13, 1875.

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## PROGRAMME.

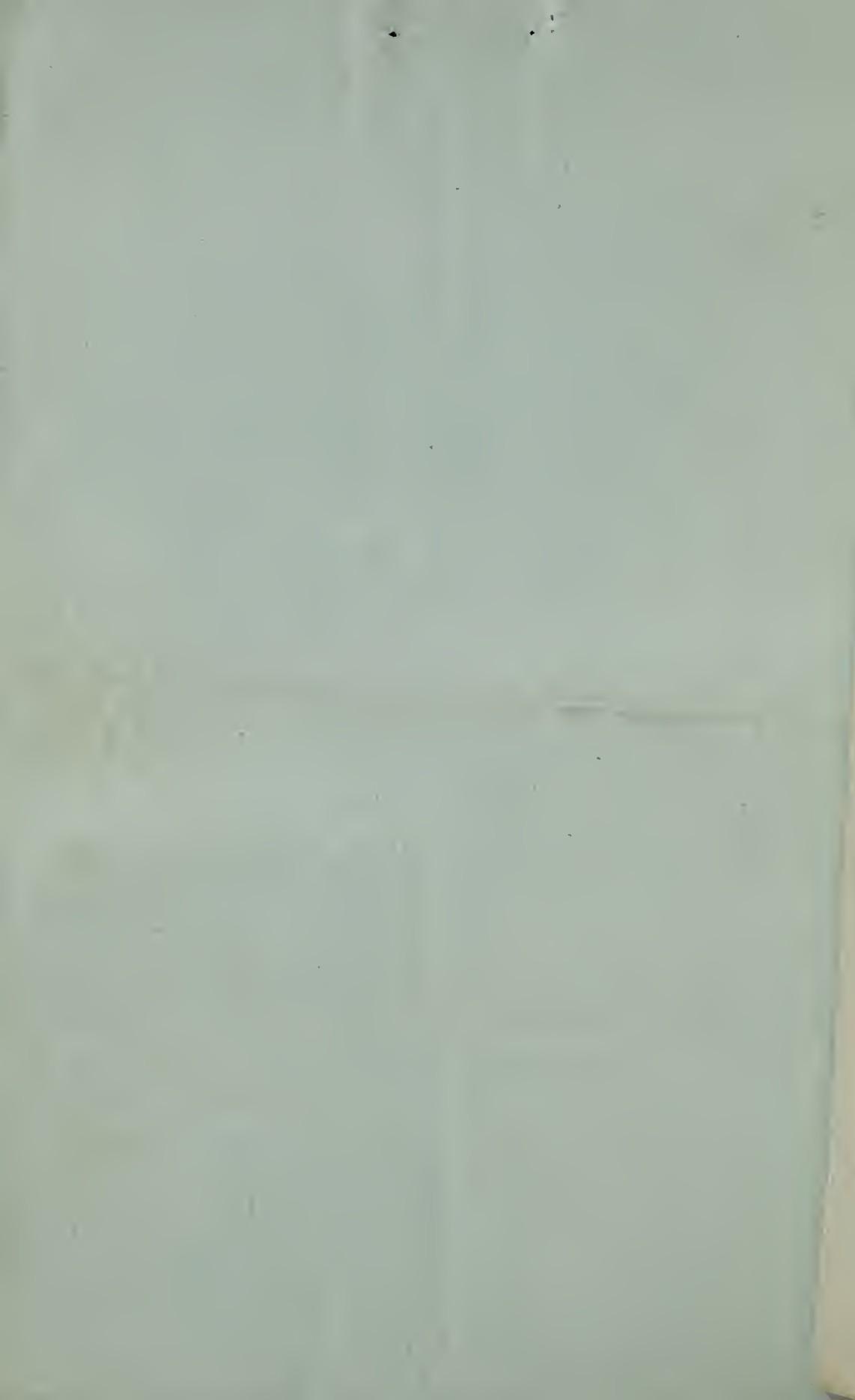
SONATA IN B-flat. Piano and Violin, . . . . .	Mozart
Messrs. CARL and HENRY D. SUCK.	
SONG. "Voi che sapete." . . . . .	Mozart
Miss ABBIE WHINNERY.	
GRANDE SONATE of Loeillet, (died 1728.)	
Pianoforte and Violoncello.	
Messrs. CARL and AUGUST SUCK.	
MERMAID'S SONG . . . . .	Handel
Miss WHINNERY.	
TRIO for Piano, Violin and 'Cello, op. 100, . . . . .	Schubert
Messrs. CARL, HENRY D. and AUGUST SUCK.	

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The Piano used is from the celebrated Manufactory of Chickering & Sons.

*Concert commences at 1 o'clock precisely.*

Robert J. Long, Printer.



*FOUR HUNDRED AND FIFTIETH*



OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

TUESDAY AFTERNOON, NOVEMBER 16, 1875.

Commencing at 1 o'clock.



The Grand Pianos are from the celebrated Manufactory of  
CHICKERING & SONS.

# Programme.

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## PART I.

CAPRICCIO in B minor, Op. 22, . . . . . *Mendelssohn*

Pianoforte and Orchestra.

Miss SALLIE B. FISHER, and Messrs. FRIES, SUCK, HEINDL, STEINMAN,  
and FRIES.

SONG. "My Queen," . . . . . *Blumenthal*

Miss JULIA F. DREW.

TRIO. Piano, Violin and 'Cello, Op. 3, No. 1, . . . . . *Geo. Onslow*

Last movement.

Miss EFFIE M. BOOTH.

RECITATIVE and ARIA. "Sweet Bird that shun'st  
the noise of folly," from the L'allegro ed il Pensoso, *Handel*  
With Flute obligato by Mr. F. W. Schlimper.

Miss E. F. KIMBALL.

QUINTETTE. Two movements, . . . . . *Schumann*

Pianoforte with Orchestral accompaniment.

\*Miss ABBIE C. ERSKINE and QUINTETTE.

ORGAN SOLO. Overture to the Occasional Oratorio, *Handel*

Transcribed by Best.

† Miss EVALYN P. WARREN.

\* Graduate.

† College of Music.

## PART II.

DUETT. "O Salutaris hostia," . . . . . *Neukomm*

Miss. LUCY H. COBB and Mrs. LENA HINCKLEY.

SONATA for two Pianofortes, . . . . . *Mozart*

Allegro and Andante.

Misses FLORENCE DURGIN and LUCIA T. AMES.

SONG. "Waiting at the Brookside," . . . . . *Torry*

Miss JESSIE MERRILL.

ORGAN SOLO. Andante, . . . . . *Best*

Miss ALMA FAUNCE.

SONG. "Waiting." . . . . . *Millard*

Miss FANNIE J. LOVERING.

ORGAN SONATA in C, . . . . . *Mendelssohn*

† Mr. D. S. BLANPIED.

Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so between the pieces.

# THE WINTER TERM

OF THE

## New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY, AND WEDNESDAY,

November 22, 23 and 24.



Harper's Monthly for October, in an article entitled "The Mission of Music," after describing the New England Conservatory and characterizing it as the *model* music school of the age, adds the following highly complimentary remarks:

"From the opening day to this the success of the New England Conservatory has been a thing assured. It has been the parent of many other music-schools of more or less pretension scattered over the country. More than 13,000 pupils have received instruction in the eight years since its initiation. All, indeed, have not attained great excellence; often a single term was the limit of their musical instruction; but it was always a step in the right direction. No one but came out of those walls more enthusiastic than he entered, more earnest to serve the art of which Richter says, in his *Titan*, 'Music has something holy; unlike the other arts, it can not paint anything but what is good.' A complete and exhaustive history of those eight years would be of value and interest, especially if it were permitted to pass in review the concerts both by artists and pupils, already counting nearly five hundred, to say nothing of the scholarly and instructive lectures delivered weekly in Conservatory Hall. With the needs of the growing school new rooms in an adjoining building have been annexed, and the corps of teachers doubled. Many of the most distinguished associated with the brilliant inauguration are still connected with the school. The long list of famous teachers who are employed, is a surety that the standard in the Conservatory will be maintained."

The Director invites inquiry into the methods of the Conservatory. They are such as have been approved by the greatest masters and tested by practical application, both in America and Europe. Information will cheerfully be given to any who will apply either in person, or by letter to the Director, at his office in Music Hall.

*D.W.P.*

Regularly Incorporated under the Laws of Massachusetts.

THE

NEW-ENGLAND

Conservatory of Music,

Boston Music Hall.

THE LARGEST MUSIC SCHOOL IN THE WORLD.

OFFICERS.

E. TOURJÉE, Director.

L. F. SNOW, Superintendent.

Office Hours from 9 A. M. to 6 P. M.

2

# New-England Conservatory of Music.

## BOARD OF INSTRUCTION.

J. C. D. PARKER.	B. J. LANG.
S. A. EMERY.	CARL ZERRAHN.
GEO. E. WHITING.	J. K. PAINE.
J. A. HILLS.	J. O'NEILL.
GEO. L. OSGOOD.	H. L. WHITNEY.
CHARLES SUCK.	L. W. WHEELER.
B. D. ALLEN.	ADOLPH KIELBLOCK.
G. F. SUCK.	C. G. CASTELLI.
H. G. TUCKER.	W. F. APTHORP.
L. F. SNOW.	MRS. J. O'NEILL.
MRS. WM. GARRETT.	J. F. KRAUSS.
MISS SARAH C. FISHER.	WULF FRIES.
A. C. MAGGI.	J. E. EICHLER.
F. W. SCHLIMPER.	J. D'ANGUERA.
AUGUST STEIN.	A. DERIBAS.
W. L. HAYDEN.	WM. STOEHR.
E. WEBER.	PAUL ELTZ.
H. E. HOLT.	R. C. DIXEY.

J. H. WHEELER.

THE NEW-ENGLAND CONSERVATORY OF MUSIC was established in February, 1867, by its present Director, after an experience of several years in conducting similar institutions elsewhere, and a critical personal examination of the methods pursued at the most celebrated schools of Europe.

Its leading aim has been to broaden the area of musical culture in this country, by furnishing the instructions of the best masters, with the greatest number of collateral advantages, at the lowest possible cost to pupils. Although, in common with all new enterprises, it encountered its due share of opposition at the outset, it has so far established itself in the popular favor, that at the present moment it is beyond contradiction *the largest music school in exist-*

the value and excellence of this method of instruction as employed in this institution.

## BRANCHES TAUGHT.

Instruction is given in Piano-Forte, Organ, Violin, and Flute playing, and other Orchestral Instruments ; in Notation, Formation and Cultivation of the Voice and Solo Singing, Singing at Sight, Harmony, Art of Teaching Vocal Music in Public Schools, and also in the German, French, and Italian languages, and Elocution.

The whole course of instruction is divided into five grades, the first being the lowest or beginners' grade.

Classes for the Piano-Forte are limited to six pupils in the first three grades, and to four pupils in the fourth and fifth grades. Classes in Organ and Violin playing, and Cultivation of the Voice, are limited to six pupils ; Harmony, first and second grades to eight, third and fourth grades to six pupils. Two lessons a week, of one hour each, are given in each branch, with the exception that no lessons are given on legal holidays.

Beginners and pupils in every stage of advancement are received in all departments, and assigned to classes of appropriate grade. Those who honorably complete the prescribed course and pass a satisfactory examination, receive the Diploma of the institution. Those who take a partial course will receive a Certificate.

## THREE MANUAL PIPE ORGAN.

To furnish every facility for acquiring a mastery of all kinds of organ music, a three manual pipe organ, with two and a half octaves of pedals, and an ample variety of registers in each manual, has been constructed by the celebrated firm of Messrs E. & G. G. HOOK and HASTINGS, and placed in the hall

of the Conservatory for the use of its classes. Special attention is given to preparing pupils for playing organs in churches.

The New-England Conservatory of Music furnishes opportunities both for acquiring a complete Organ education, and for procuring desirable situations for its pupils, SUPERIOR TO THOSE OF ANY INSTITUTION IN THIS COUNTRY. (See MUSICAL BUREAU, page 8.)

Daily organ practice may be had at the Conservatory.

## LECTURES, CONCERTS, ETC.

In addition to the regular lessons in the different departments, each pupil has, without extra cost, opportunity of attending the following lectures, concerts, etc., in all equivalent to SEVENTY-FIVE lessons per term. No music school in the world can compete with this Conservatory in the number, excellence, and cheapness of its advantages. To the conscientious music student they are worth many times the amount of his term fee.

Instruction in *Singing at Sight*, twice each week.  
*Normal Class*, weekly.

*Lecture on Harmony*, weekly.

*Class in Reciprocal Teaching*, weekly.

*General Musical Instruction*, weekly.

*Chorus Practice*, weekly.

*Pupils' Recitals*, weekly.

*Artists' Concerts*, three each term.

*Musical Library*, open daily.

*Lectures*, three each term.

*Analyses of Piano and Organ Works*, three each term.

*Quarterly Concert*, in Music Hall.

*Organ Recitals*, three or more each term.

A two-manual Pipe Organ, built by Geo. H. Ryder, has just been set up in the Conservatory, making eight Organs now in constant use in this Institution.

These are designed to afford an opportunity of listening to the best, and, in many respects, the greatest music of *all schools* and *all styles*, from Bach to Wagner.

Persons not connected with the Conservatory are admitted to all its general exercises, upon the payment of Fifteen Dollars per term.

## TUITION.

*Per quarter of ten weeks, payable strictly in advance.*

Piano-forte, 1st, 2d and 3d grades (classes of six) . . . . .	\$15.00
Piano-forte, 4th and 5th grades . (classes of four) \$20.00 to 25.00	
Voice . . . . . (classes of six) . . . . .	15.00
Organ . . . . . " " " . . . . .	15.00
Violin, Flute, etc. . . . . " " " . . . . .	15.00
Harmony . . . . . " " " . . . . .	15.00
Theory . . . . . " " " . . . . .	15.00
Art of Conducting . . . . . " " " . . . . .	15.00
Teaching Music in Public Schools . . . . .	15.00
German, French, or Italian Languages, each . . . . .	10.00
Elocution . . . . . " " " . . . . .	15.00
Private Tuition . . . . .	\$50.00 to 80.00
Classes of four (made up by pupils), for Piano, Organ, or Voice, <i>in every grade</i> . . . . .	\$20.00 to 25.00

The Conservatory is located at the Music Hall, in the most central portion of the city, and is easily accessible from all parts of the city by means of the various lines of street railways, and also from the suburban towns, both by steam and horse cars.

Pupils coming from a distance will be directed to pleasant boarding places, easy of access from the Conservatory. Price per week, \$6.00 and upwards, according to location and accommodations.

# New-England Conservatory of Music.

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Its leading aim has been to broaden the area of musical culture in this country, by furnishing the instructions of the best masters, with the greatest number of collateral advantages, at the lowest possible cost to pupils. Although, in common with all new enterprises, it encountered its due share of opposition at the outset, it has so far established itself in the popular favor, that at the present moment it is beyond contradiction *the largest music school in exist-*

ence.

13 THOUSAND pupils have availed themselves of the benefits of its classes since its establishment, and its average attendance for six years has been 651. This unparalleled success has led to the establishment of other Conservatories all over the land, no less than fifty being now in existence. The New-England Conservatory of Music has, however, triumphantly maintained its rank and prestige, and its numbers are undiminished by competition. The reasons are obvious. Its charges for tuition are astonishingly low. FIFTEEN DOLLARS PER TERM secures not only the instructions of the best masters, but a host of valuable collateral advantages in addition. No other institution of its kind in America can present such an array of instructors, among whom are many of the best known and most eminent artists in their several departments, of the present day. The spirit of emulation excited by the association of pupils in its classes, the various free public exercises which are given daily; the musical atmosphere attendant upon the assembling of so many teachers and pupils; all have contributed to render study in the Conservatory not only profitable but attractive. The large attendance also enables the Director to place at the disposal of its patrons many valuable opportunities which otherwise would have been impossible.

## CLASS TEACHING

Is a specialty at the New-England Conservatory. This system, employed at the foremost Conservatories of Europe for hundreds of years, is but the application in musical instruction of those principles which are to-day recognized as the basis of general education; and while the merits of private instruction are by no

means to be denied, it is still claimed that the class system possesses certain peculiar advantages of its own, prominent among which may be mentioned the following :—

1st. The desire to excel, necessarily awakened by the association of pupils in their lessons, stimulates them to put forth their best efforts and to practise with greater enthusiasm than when they study alone.

2d. By frequently playing before the class, pupils soon acquire the confidence and self-possession essential to a creditable performance before others.

3d. The expense of the lesson being divided among the several members of the class, the tuition of the best masters is brought within the reach of pupils of limited means.

Accurate classification is considered of the first importance, and when this is secured the lesson becomes, under a skilful teacher, not several private lessons of ten or fifteen minutes each, but a single lesson in which all are equally interested and profited.

Mendelssohn, the founder of the celebrated Leipzig Conservatory, and whose judgment in musical matters none will question, says, "An institution such as the Conservatory has this advantage over the private instruction of the individual, that by the participation of several in the same lessons and in the same studies, a true musical feeling is awakened and kept fresh among the pupils; it promotes industry, and spurs on to emulation; it is a preservative against one-sidedness of education and taste,—a tendency against which every artist, even in the student-years, should be upon his guard."

The immense patronage constantly bestowed upon the Conservatory; the excellent proficiency attained by many of its pupils; the fact that many now filling important positions as teachers and artists obtained their musical education chiefly in its classes, attest

the value and excellence of this method of instruction as employed in this institution.

### BRANCHES TAUGHT.

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DUP

# Programme of Classes

FOR

Sight Singing, Normal Instruction,  
Reciprocal Teaching, Lec-  
tures, Concerts, &c.,

OF THE

# New England Conservatory of Music,

MUSIC HALL, BOSTON, MASS.



WINTER TERM, 1875-6.

SIGHT SINGING,\*

TUESDAYS, 12 M.; MONDAYS, 7 P.M.

NORMAL CLASS, WEEKLY,\*

MONDAY, 1 P.M.

CLASS IN RECIPROCAL TEACHING, WEEKLY,\*  
THURSDAY, 1 P.M.

GENERAL MUSICAL INSTRUCTION, WEEKLY\*,  
WEDNESDAY, 1 P.M.

(*Questions and Answers upon Musical Topics.*)

LECTURES UPON MISCELLANEOUS SUBJECTS.\*

TUESDAY, November 30, 1 P.M.

WEDNESDAY, December 15, 12 M.

THURSDAY, January 20, 12 M.

LECTURES UPON HARMONY, WEEKLY,\*  
SATURDAY, 1 P.M.

PUPILS' CONCERTS, WEEKLY, AT 12 M.\*

WEDNESDAY, Dec. 1	-	SATURDAY, Dec. 25	-	THURSDAY, Jan. 13
FRIDAY, Dec. 10	-	THURSDAY, Dec. 30	-	FRIDAY, Jan. 21.
THURSDAY, Dec. 16	-	WEDNESDAY, Jan. 5	-	SATURDAY, Jan. 29

ORGAN RECITALS, 12 M.\*

WEDNESDAY, Nov. 24.		FRIDAY, Dec. 31.
THURSDAY, Dec. 9.		SATURDAY, Jan. 15.

ANALYSIS OF PIANOFORTE, ORGAN, AND VOCAL  
COMPOSITIONS.

AT 12 M.\*

WEDNESDAY, Dec. 8.

THURSDAY, Jan. 6.

FRIDAY, Jan. 28.

CLASSICAL CONCERTS, AT WESLEYAN HALL.

TUESDAY, Dec. 7, 3 P.M.

SATURDAY, Jan. 8, 1 P.M.

FRIDAY, Jan. 28, 3 P.M.

CHORUS PRACTICE,

THURSDAYS and SATURDAYS, 7.30 P.M.

QUARTERLY CONCERT IN MUSIC HALL,

THURSDAY, Jan. 27.

Pupils' Circulating Library open in Music Room daily.

*TUITION for the above (to persons not connected with the Conservatory), FIFTEEN DOLLARS.*

\* In Conservatory Hall. See Bulletin.

## SPECIAL NOTICE.

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E. TOURJEE.

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---

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**WINTER TERM CLOSES WEDNESDAY, FEBRUARY 2, 1876.**

**SPRING TERM OPENS MONDAY, FEBRUARY 7, 1876.**

*For circulars of the College of Music of Boston University, and of the New England Normal Musical Institute, held at E. Greenwich, R. I., during the summer vacation, address*

*E. TOURJEE, Music Hall, Boston.*

FOUR HUNDRED AND FIFTY-SECOND

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

TUESDAY, DEC. 7, 1875.

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LECTURE ON SCHUBERT,

BY MR. B. D. ALLEN,

AND

RECITAL FROM SCHUBERT'S WORKS.

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## PROGRAMME.

DIVERTISEMENT à la Hongroise, for Pianoforte (four hands).

Andante. Marcia. Allegretto.

Messrs. G. W. SUMNER and B. D. ALLEN.

SONGS. {  
a. Sei mir gegrüsst.  
b. Leid der Mignon.

Mr. C. R. HAYDEN.

PANTASIA SONATA, op. 78.

Molto moderato e cantabile.

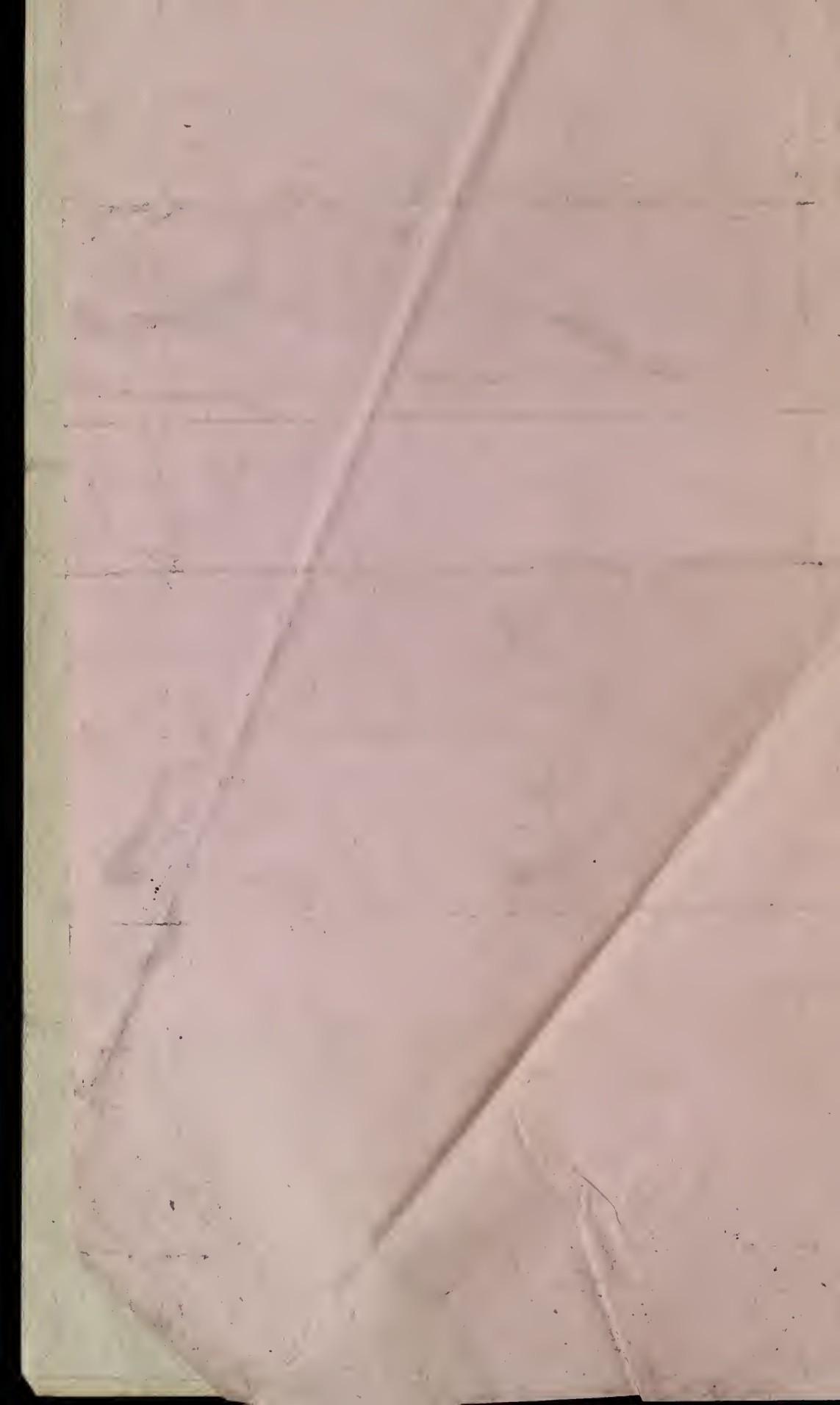
Andante. Menuetto.

MR. ALLEN.

The Piano used is from the celebrated Manufactory of Chickering & Sons.

Concert commences at 3 o'clock precisely.

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*FOUR HUNDRED AND FIFTY-FOURTH*

# **RECITAL**

**OF THE**

**New England Conservatory of Music,**

**AT**

**CONSERVATORY HALL,**

SATURDAY, DEC. 18, 1875.

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*HENRY M. DUNHAM, - - - - - Organist*

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## **PROGRAMME.**

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PRELUDE in B-minor,	- - - - -	Bach
PASTORALE,	- - - - -	Best
FINALE,	- - - - -	Schumann
LARGHETTO in D,	- - - - -	Mozart
MOTET, Insanae et vanae Curae,	- - - - -	Haydn
CORONATION MARCH,	- - - - -	Meyerbeer

---

*Concert commences at 12 o'clock precisely.*



FOUR HUNDRED AND FIFTY-NINTH

# RECITAL

OF THE

## New England Conservatory of Music,

AT

*Wesleyan Hall, 36 Bromfield Street,*

SATURDAY, JAN. 8, 1876.

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### PROGRAMME.

1. PIANOFORTE SONATA. "The Maid of Orleans." Op. 46 . . . . . *Sterndale Bennet.*  
I. IN THE FIELDS. "In innocence I led my sheep  
Adown the mountain's silent steep."  
II. IN THE FIELD. "The clanging trumpets sound, the chargers rear,  
And the loud war cry thunders in mine ear."  
III. IN PRISON. "Hear me, O God, in mine extremity,  
In fervent supplication up to Thee,  
Up to Thy heaven above, I send my soul."  
"When on my native hills I drove my herd,  
Then was I happy as in Paradise."  
IV. THE END. "Brief is the sorrow, endless is the joy."  
Mr. B. J. LANG.
2. SONG. *Nobil Signor* (from the *Huguenots*) . . . *Meyerbeer.*  
Miss CLARA DORIA.
3. PIANOFORTE SOLOS. {  
*a.* Allegro in C-major . . . . . *Handel.*  
*b.* Fugue in E-major . . . . . *Bach.*  
*c.* Spinning Song in A-major . . . . . *Lang.*  
Mr. B. J. LANG.
4. SONGS. {  
*a.* Meine Freuden . . . . . *Chopin.*  
*b.* Mein . . . . . *Schubert.*  
Miss CLARA DORIA.
5. SCHUBERTS GRAND FANTAISIE in C-major, Op. 15, arranged for pianoforte and orchestra by . . . . . *Liszt.*  
(The orchestral accompaniment being played upon a second piano by  
Mr. H. G. TUCKER.)  
Mr. B. J. LANG.

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The Grand Pianofortes are from the celebrated Manufactory of Messrs. Chickering & Sons.

*Concert commences at 1 o'clock precisely.*



FOUR HUNDRED AND SIXTY-FIRST

# RECITAL

OF THE

# New England Conservatory of Music,

AT

## CONSERVATORY HALL,

SATURDAY, JAN. 15, 1876.

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Miss EVALYN P. WARREN, - - - Organist.

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## PROGRAMME.

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TRIO SONATA . . . . .	Bach.
Allegro Moderato. Allegro.	
LARGO from the Sonata in A. Op. 2 . . . . .	Beethoven.
ANDANTE, with variations . . . . .	Spohr.
OVERTURE to the occasional Oratorio . . . . .	Handel.
CONCERT PIECE in C . . . . .	Whiting.

---

*Concert commences at 12 o'clock precisely.*

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Robert J. Long, Printer.

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*FOUR HUNDRED AND SIXTY-THIRD*



OF THE

*New England Conservatory of Music,*

AT

**BOSTON MUSIC HALL,**

**THURSDAY AFTERNOON, JAN'Y 27, 1876,**

*Commencing at 1 o'clock.*



The Grand Pianos used are from the celebrated Manufactory of  
CHICKERING & SONS.

# Programme.

## PART I.

Exhibition of the Advanced Pupils in the Organ Department of the New England Conservatory and Boston University College of Music,

UNDER DIRECTION OF MR. GEORGE E. WHITING.

MARCH for Organ . . . . . *Lemmens.*

Mr. CLARENCE E. REED, Organist, Waltham.

ANDANTE and ALLEGRETTO, from the  
Fourth Sonata . . . . . *Mendelssohn.*

\* Miss F. LOI RICE, Organist Baptist Church, Marlboro.

GRAND TOCCATA in F . . . . . *J. S. Bach.*

\* Mr. J. A. PRESTON, Jr., Organist Broadway Unitarian Church, So. Boston

ANDANTE in G . . . . . *H. Smart.*

Mrs. KATE M. BRUCE, Organist First Presbyterian Church, Binghampton, N.Y.

PRELUDE in D-minor . . . . . *G. E. Whiting.*

Miss BELLE SMITH, Organist Pilgrim Church, Cambridge.

PASTORALE for Organ . . . . . *Whiting.*

Miss MARY W. GREENE.

MOVEMENT from the Second Sonata . . . . . *Mendelssohn.*

\* Mr. B. F. WOOD, Organist St. Joseph's Church, Lewiston, Me.

## PART II.

TRIO in C-minor. Pianoforte, Violin, and  
'Cello . . . . . *Beethoven.*

'Allegro con brio. Andante cantabile con Variations. Menuetto.

Miss LULIE M. WASHBURN and Messrs. AUGUST and WULF FRIES.

\* College of Music.

DUETT. "Cheerfulness" . . . .	Gumberg.
Miss KITTIE E. BINGHAM and Mrs. LENA HINCKLEY.	
SECOND CONCERTO in B-flat . . . .	Beethoven.
First movement. With accompaniment.	
Miss KITTIE PECK.	
THE SHADOW SONG, from "Dinorah" . . . .	Meyerbeer.
Miss E. F. KIMBALL.	
TRIO. Pianoforte, Violin and Cello. Op. 49, Mendelssohn.	
First movement.	
Miss MARY R. JOHNSON and Messrs. A. & W. FRIES.	
VOCAL WALTZ. "Io so volar" . . . .	Arditi.
Mrs. H. L. CORNELL.	
ANDANTE ESPRESSIVO. From Pianoforte Concerto in F-sharp minor. Op. 69,	Hiller.
Miss ELLEN G. DUSTAN.	
ARIA. "Let the Bright Seraphim" . . . .	Handel.
Miss LILLIAN B. NORTON.	
With Trumpet Obligato by Mr. R. SHUEBRUK.	
VARIATIONS in D-major. Pianoforte and Violoncello . . . . .	Mendelssohn.
Miss KATE E. BURKE and Mr. WULF FRIES.	
POLACCA from "Mignon." "Io son Titania,"	Thomas.
Miss FANNIE J. LOVERING.	
PIANO SOLOS { a. Nocturne, Op. 9, No. 2, b. Clavierstück in G . . . . .	Chopin. Bargiel.
Miss LIZZIE S. TOURJEE.	
VALSE BRILLANTE. "L'Estasi" . . . .	Arditi.
Mrs. A. F. HERVEY.	
TARANTELLA . . . . .	Chopin.
Miss ELLENORA FARRUGIA.	

Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so between the pieces.

## THE SPRING TERM

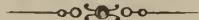
OF THE

# New England Conservatory of Music

WILL COMMENCE

MONDAY, TUESDAY, and WEDNESDAY,

February 7, 8, and 9.



IT is now eighteen years since the first Conservatory of Music (proper) in America was established. The class system was then a novelty in this country, and the people were slow to recognize its advantages. In process of time, however, this primitive institution developed into the New England Conservatory, which enters upon its **TENTH YEAR** with the beginning of the Spring Term, February 7, 1876. The career of this school has been successful beyond the hopes of its most sanguine friends and patrons. It has long attracted pupils from all sections of the United States and the Canadas, and its reputation has even crossed the Atlantic. It is known as the largest music school in the world. More than fourteen thousand pupils have been connected with it since its foundation. Many of those have become artists and teachers of celebrity, while all of them owe much to its peculiar methods and its liberal advantages.

The College of Music of Boston University may be called an outgrowth of the Conservatory. It is intended to furnish facilities for the most advanced pupils, thus making it possible for Americans to procure at home a finished musical education. (The two schools are thus mutually complementary: the Conservatory serving as a preparatory department to the College, and the College by similar methods perfecting the work already well begun.)

A similar relation exists between the Conservatory and the New England Musical Bureau, through whose agency situations are procured for pupils and others as teachers, choristers, organists, etc. Hundreds of young men and women have gone from their studies to serve in fields of large usefulness which they might never have found but for such help as the Bureau is calculated to give.

Whether, therefore, one wishes to make music a profession, or a mere accomplishment, this trio of institutions affords the rarest facilities anywhere enjoyable.

FOUR HUNDRED AND SIXTY-FORTH

RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield Street,

FRIDAY, JAN. 28, 1876.

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PROGRAMME.

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SONGS. { a. Du bist wie eine Blume . . . . . *Rubinstein.*  
      { b. Spring Night . . . . . *Schumann.*

Mrs. ANNA GRANGER DOW.

THIRD PIANO CONCERTO, accompanied by  
second piano . . . . . *Beethoven.*

Allegro con brio — Largo — Rondo.

Mr. J. C. D. PARKER.

SONG. A Spring Morning . . . . . *Mendelssohn.*

Mrs. DOW.

SONATA for Pianoforte and Violin, op. 13 . . . . . *Rubinstein.*

Allegro con moto — Andante — Presto — Allegro Vivace.

Messrs. PARKER and AUGUST FRIES.

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The Pianos used are from the celebrated Manufactory of Messrs. Chickering & Sons.

*Concert commences at 3 o'clock precisely.*

Robert J. Long, Printer.

o72

# Programme of Classes

FOR

SIGHT SINGING, NORMAL INSTRUCTION, LEC-  
TURES, RECIPROCAL TEACHING,  
CONCERTS, &c.,

OF THE

## New England Conservatory of Music,

MUSIC HALL, BOSTON, MASS.



## SPRING TERM, 1876.



SIGHT SINGING,\*  
TUESDAYS, 12 M.; MONDAYS, 7 P.M.

NORMAL CLASS, WEEKLY,\*  
THURSDAY, 1 P.M.

CLASS IN RECIPROCAL TEACHING, WEEKLY,\*  
MONDAY, 12 M.

GENERAL MUSICAL INSTRUCTION, WEEKLY,\*  
WEDNESDAY, 1 P.M.  
(*Questions and Answers upon Musical Topics.*)

LECTURES UPON MISCELLANEOUS SUBJECTS.\*  
THURSDAY, February 17, 12 M.  
WEDNESDAY, March 8, 12 M.  
FRIDAY, March 31, 1 P.M.

LECTURES UPON HARMONY, WEEKLY,\*  
SATURDAY, 1 P.M.

PUPILS' CONCERTS, WEEKLY, AT 12 M.\*

WEDNESDAY, Feb. 16 - SATURDAY, Mch. 11 - THURSDAY, Mch. 30  
FRIDAY, Feb. 25 - - - THURSDAY, Mch. 16 - THURSDAY, Apr. 6  
WEDNESDAY, Mch. 1 - WEDNESDAY, Mch. 22 - SATURDAY, Apr. 15

ORGAN RECITALS, 12 M.\*

MONDAY, Feb. 21. | FRIDAY, Mch. 24.  
THURSDAY, Mch. 9. | SATURDAY, Apr. 8.

ANALYSIS OF PIANOFORTE, ORGAN, AND VOCAL  
COMPOSITIONS.

AT 12 M.\*

WEDNESDAY, Feb. 23. | THURSDAY, Mch. 23. | FRIDAY, Apr. 7.  
|

CLASSICAL CONCERTS, AT AMORY HALL.

SATURDAY, Feb. 19, 3 P.M.  
FRIDAY, Mch. 10, 3 P.M.  
WEDNESDAY, Apr. 12, 3 P.M.

CHORUS PRACTICE,  
THURSDAYS and SATURDAYS, 7.30 P.M.

QUARTERLY CONCERT IN MUSIC HALL,  
SATURDAY, April 1.

Pupils' Circulating Library open in Music Room daily.

*TUITION for the above (to persons not connected with the Conservatory), FIFTEEN DOLLARS.*

\* In Conservatory Hall. See Bulletin.

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**SPRING TERM CLOSES SATURDAY, APRIL 15, 1876.**

**SUMMER TERM OPENS MONDAY, APRIL 17, 1876.**

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*E. TOURJÉE, Music Hall, Boston.*

FOUR HUNDRED AND SIXTY-SEVENTH

# RECITAL

OF THE

## New England Conservatory of Music,

AT

*Amory Hall, 503 Washington Street,*

SATURDAY, FEB. 19, 1876.

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## PROGRAMME.

---

SONATA for Pianoforte and Violin . . . . .	Dussek.
Allegro—Adagio—Rondo.	
Messrs. H. G. TUCKER and AUG. FRIES.	
SONG. “Ah, Perfido!” . . . . .	Beethoven.
Madame MINNA GARCEAU.	
SOLO for Violoncello { a. Adagio . . . . .	Tartini.
{ b. Song without Words, . . . . .	Mendelssohn.
Mr. WULF FRIES.	
SONGS. { a. “Thou’rt like unto a flower” . . . . .	Rubinstein.
{ b. “Maid of the Mill” . . . . .	Schubert.
Madame GARCEAU,	
BALLADE in A-flat . . . . .	Reinecke.
Mr. TUCKER.	

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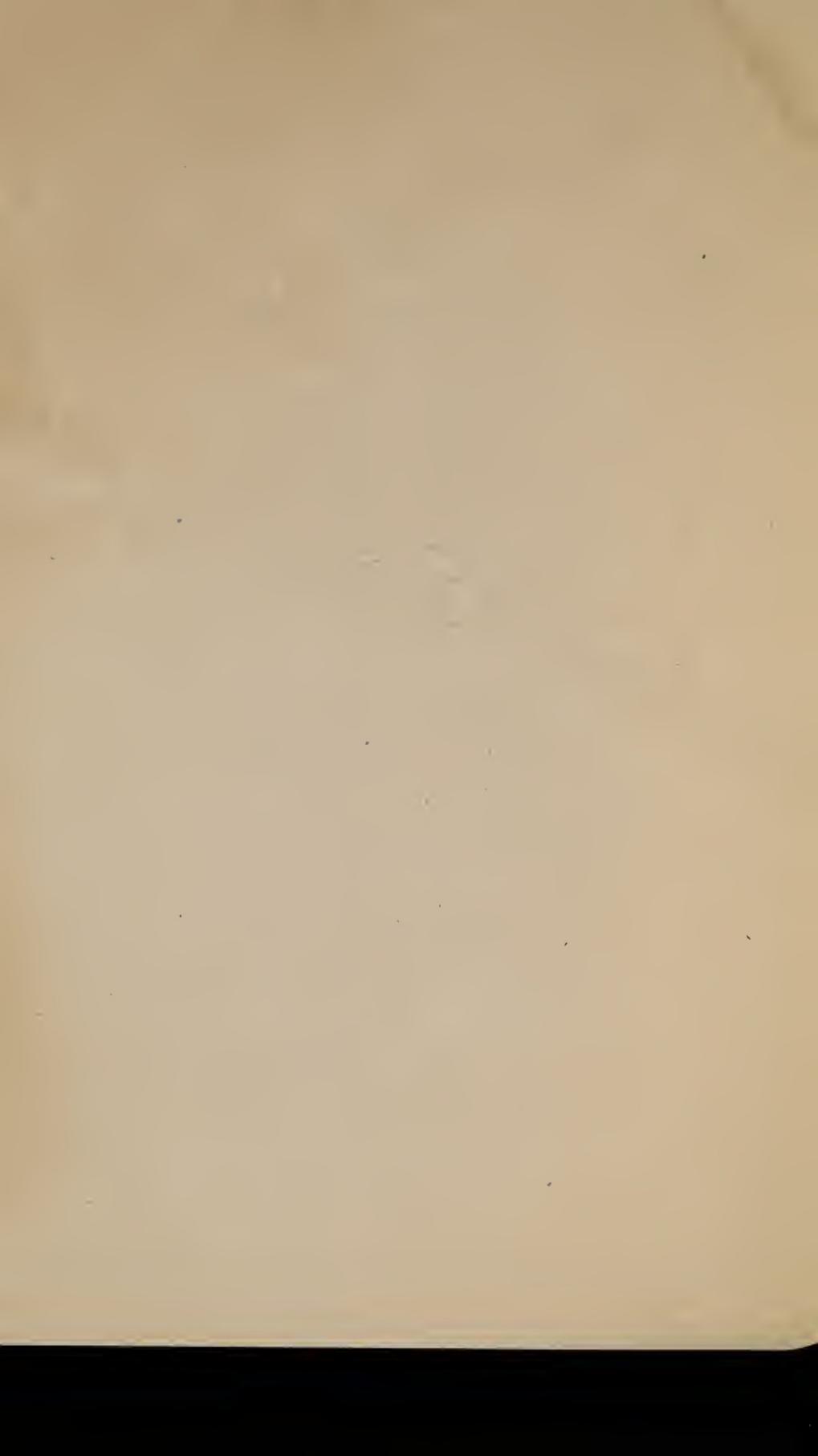
The Piano used is from the celebrated Manufactory of Messrs. Chickering & Sons.

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*Concert commences at 3 o'clock precisely.*

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Robert J. Long, Printer.



FOUR HUNDRED AND SIXTY-EIGHTH

# RECITAL

OF THE

# New England Conservatory of Music,

AT

## CONSERVATORY HALL,

FRIDAY, FEB. 25, 1876.

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ALLEN W. SWAN, - - - - - *Organist.*

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## PROGRAMME.

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WEDGE FUGUE . . . . . *Bach.*

CHORUS. "How lovely are the messengers" *Mendelssohn.*

SONATA, G-minor . . . . . *Merkel.*

    Mæstoso — Adagio — Introduction and Fugue.

ANDANTE in A . . . . . *Dussek.*

CHORUS. "Fixed in His everlasting seat" . *Handel.*

ROMANZA from Symphony "Queen of France" *Haydn.*

MILITARY OVERTURE in C . . . . . *Mendelssohn.*

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*Concert commences at 12 o'clock precisely.*

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FOUR HUNDRED AND SEVENTIETH

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

THURSDAY, MARCH 9, 1876.

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WILBUR F. HASCALL, . . . . . Organist.

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## PROGRAMME.

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FUGUE in G-minor . . . . .	Bach.
ANDANTE in E-minor . . . . .	Smart.
THIRD ORGAN SONATA . . . . .	Mendelssohn.
WEDDING MARCH . . . . .	Best.
ADAGIO and MARCH "Occasional Oratorio"	Handel.
ROMANCE . . . . .	Hascall.

---

*Concert commences at 12 o'clock precisely.*

2672

41394

FOUR HUNDRED AND SEVENTY-FIRST

# RECITAL

OF THE

# New England Conservatory of Music,

AT

*Amory Hall, 503 Washington Street,*

FRIDAY, MARCH 10, 1876.

## PROGRAMME.

TRIO in D-minor . . . . . *Mendelssohn.*

Molto allegro agitato. Andante con moto tranquillo. Allegro vivace. Allegro assai passionata.

Messrs. A. W. FOOTE, WULF and AUG. FRIES.

SONG. "Slumber Song" . . . . . *Franz.*

Mrs. H. M. SMITH.

PIANO SOLO. Etude. "La Gondola." Op. 13, No. 1, *Henselt.*

Mr. FOOTE.

SONG. Spring Song in B-flat . . . . . *Mendelssohn.*

Mrs. SMITH.

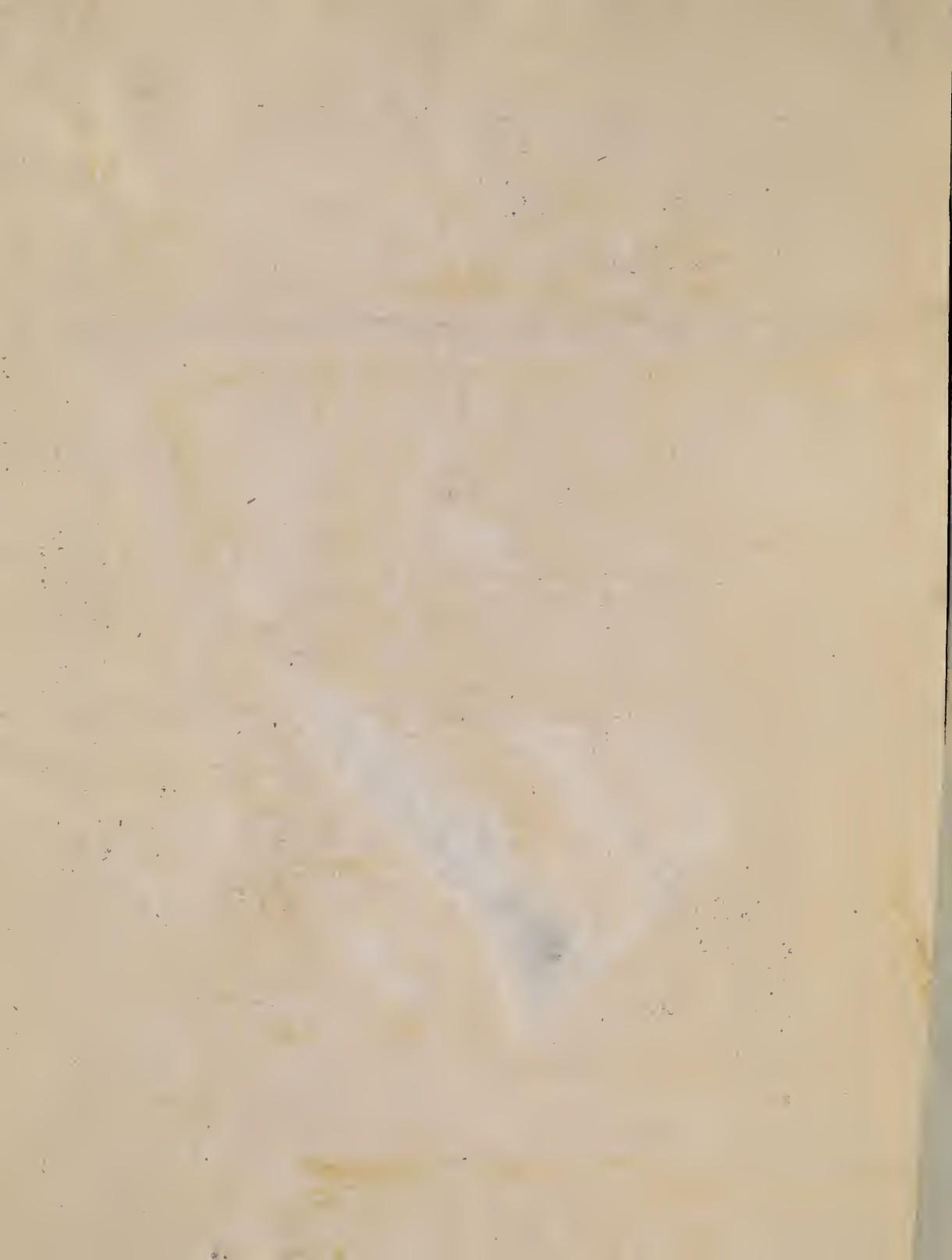
FANTASIE on themes from Wagner's "Rienzi," *Liszt.*

Mr. FOOTE.

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The Piano used is from the celebrated Manufactory of Messrs. Chickering & Sons.

*Concert commences at 3 o'clock precisely.*



# BENEFIT CONCERT

TO

Mr. L. Franklin Snow,

(Late Superintendent of the New England Conservatory of Music)

IN

BUMSTEAD HALL,

ON

Wednesday, March 22, 1876, at 3 P.M.

---

## COMMITTEE:

E. TOURJEE,	J. K. PAINE,	CARL ZERRAHN,
GEO. E. WHITING,	H. E. HOLT,	L. W. WHEELER,
G. F. SUCK,	S A EMERY,	A. KIELBLOCK,
B. D. ALLEN,	H. L. WHITNEY,	J. O'NEILL,
W. F. APTHORP,	J. H. WHEELER,	MRS. J. O'NEILL,
MISS S. E. THRESHIER,	E. S. METCALF,	ALFRED LEE.

# PROGRAMME.

SONATA No. 4 in B-flat major for Pianoforte and  
Violin. First movement . . . . . *Mozart.*

Messrs CARL and HENRY SUCK.

SONG. "Return, O God of Hosts!" ("Samson") *Handel.*

Mrs. A. W. PORTER.

DUET "Erinnerung." Pianoforte and Violon-  
cello. Op. 86 . . . . . *Raff.*

Messrs J. A. HILLS and WULF FRIES.

SONGS. { a. "Sei troppo bella" . . . . . *Gordigiani.*  
b. "The Noblest" . . . . . *Schumann.*

Miss S. C. FISHER.

DUO. Concerto for two Pianofortes . . . . . *Mozart.*

Andante and Finale.

Messrs. J. C. D PARKER and B. J. LANG.

SONG. "Thou art too fair" . . . . . *Gordigiani.*

Mr. GEO. L. OSGOOD.

TRIO in C-minor. Pianoforte, Violin and 'Cello, . . . . . *Beethoven.*

Andante, Variations and Menuett.

*C. K. H.*  
Messrs. H. G. TUCKER, AUGUST and WULF FRIES.

SCENA and ARIA. "Tacea la notte." ("Trovatore") *Verdi.*

Miss LILLIAN B. NORTON.

"CHORUS OF ANGELS." ("Eli") . . . . . *Costa.*

Conducted by Mr. CARL ZERRAHN.

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The Pianos used are from the celebrated Manufactory of Messrs. Chickering & Sons.



FOUR HUNDRED AND SEVENTY-SIXTH

# RECITAL

OF THE

# New England Conservatory of Music,

AT

## CONSERVATORY HALL,

FRIDAY, MARCH 24, 1876.

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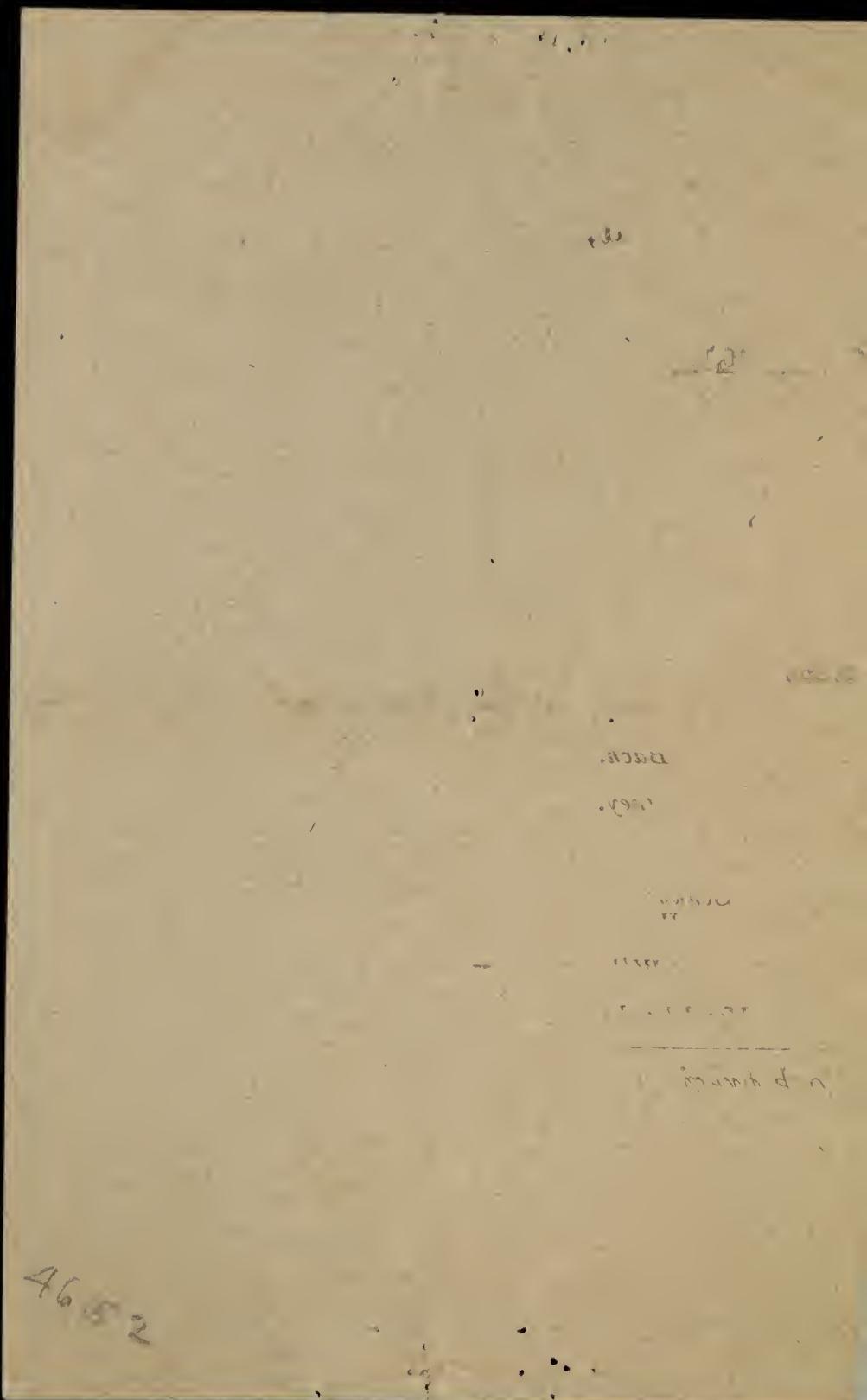
HENRY M. DUNHAM - - - - - } Organists.  
FRED H. LEWIS - - - - - }

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## PROGRAMME.

SELECTION . . . . .	Bach.
CONCERT PIECE . . . . .	Whitney.
TRIUMPHAL MARCH . . . . .	Buck.
a. TRAUMEREI . . . . .	Schumann.
b. MARCH . . . . .	Weber.
OFFERTOIRE in C . . . . .	Wély.
OVERTURE, "Athalie" . . . . .	Mendelssohn.

*Concert commences at 12 o'clock precisely.*



FOUR HUNDRED AND SEVENTY-EIGHTH

# CONCERT

OF THE

New England Conservatory of Music,

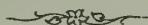
AT

Boston Music Hall,

ON

SATURDAY AFTERNOON, APRIL 1, 1876,

Commencing at 1 o'clock.



The Grand Pianos used are from the celebrated Manufactory of  
CHICKERING & SONS.

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The Summer Term will commence Monday, Tuesday and  
Wednesday, April 17, 18 and 19.

# Programme.

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## PART I.

Exhibition of the Advanced Pupils in the Organ Department of the New England Conservatory and Boston University College of Music,

UNDER DIRECTION OF MR. GEORGE E. WHITING.

a. FUGUE in D-minor      b. SLOW MOVEMENT in D      Mendelssohn.

Mr. CLARENCE E. REED, Organist M. E. Church, Waltham.

"GLORIA IN EXCELSIS DEO," from 1st Mass.,      Mozart.

Master EDWARD LAMB.

ANDANTE for Organ in E-minor      H. Smart.

Miss ANNA SEWARD, Organist Presb Church, Fayetteville, N.Y.

SONATA for Organ in E-minor      A. G. Ritter.

\*Mr. J. A. PRESTON, Jr., Organist Broadway Unitarian Church, So. Boston.

EVENING PRAYER      H. Smart.

Miss LILLIE B. GOFF, Organist Cong. Church, Binghamton, N. Y.

OVERTURE to "Athalie." Trans. by Best,      Mendelssohn.

\*Mr H. M. DUNHAM, Organist 2d Cong. Church Brockton.

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## PART II.

CONCERTO in D-minor,      Mozart.

Allegro — Romanza.

Mr. C. L. BRIGHAM and QUINTETTE.

ARIA. "Ah, s'estinto"      Mercadante.

Mrs. LEA HINCKLEY.

PIANOFORTE SOLO. Three Romances. Op. 94, Schumann.

Miss LILLIE C. WOODBURY.

\* College of Music.

SONG. "Ave Maria" . . . .

Panofka.

Miss LUCY H. COBB.

PIANOFORTE SOLOS { a. Nocturne in F-sharp minor,  
Op. 15 . . . . .      Chopin.  
b. Novelette in F-major :      Schumann.

Miss CORA BATTELLE.

RECITATIVE and ARIA. 'Oh, luce di quest'anima,' *Donizetti*

Miss E. F. KIMBALL.

TRIO in D-minor. Pianoforte, Violin, and  
'Cello. Op. 49 . . . . .      Mendelssohn.

Andante con moto tranquillo — Allegro assai passionata.

Miss K. F. McCALMONT and Messrs. A. and W. FRIES.

CAVATINA. Prayer from *Der Freischutz* .

Weber.

Mrs. H. L. CORNELL.

ROMANCE. Op. 164. No. 2 . . . . .

Raff.

Miss HELEN HOWE.

BALLADE in A-flat major. Op. 20 . . . . .

Reinecke.

Miss MARY P. WEBSTER.

PRAYER and BARCAROLE from "The  
Star of the North" . . . . .

Meyerbeer.

Miss F. J. LOVERING.

POLONAISE,  
MARCH,      } Op. 6 . . . . .  
VALSE,

Saran.

Miss CLARA AYERS.

VOCAL DUET. "Trust her not" . . . . .

Balfé.

Misses C. E. CONANT and C. B. KENDRICK.

INTRODUCTION and POLACCA in E-major,

Weber.

Miss LULA McWATTY.

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Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so between the pieces.

THE NEW ENGLAND

# Normal Musical Institute

WILL BE HELD AT

EAST GREENWICH, R. I.,

FROM

*July 20 to August 17.*

It is designed for the benefit of all who are in any way interested in Music,—Teachers, Pupils, Artists, Organists, Choristers, Precentors, Clergymen, Sunday-School Superintendents and members of Choirs, Bands and Choral Societies.

## ALL BRANCHES OF MUSIC

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## SIXTEEN EMINENT TEACHERS,

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## TWELVE WELL-KNOWN LECTURERS

upon a variety of Musical topics, so that there will be

## TEN DAILY EXERCISES

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including the Mendelssohn Quintette Club, whose services have already been engaged.

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## YEARS OF STUDY,

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**E. TOURJEE,**  
*Music Hall, Boston.*

*FOUR HUNDRED AND EIGHTIETH*

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

SATURDAY, APRIL 8, 1876.

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## PROGRAMME.

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SONATA No. 2 in C-minor . . . . .	<i>Mendelssohn.</i>
Mr. B. F. WOOD.	
MUSSETTE . . . . .	<i>Handel.</i>
Mr. A. C. FAIRBANKS.	
OVERTURE to the "Occasional Oratorio" . . . . .	<i>Handel.</i>
Mr. D. S. BLANPIED.	
TRIO SONATA (1st movement) . . . . .	<i>Bach.</i>
Mr. FAIRBANKS.	
PASTORALE in C . . . . .	<i>Wely.</i>
Mr. WOOD.	
MARCH in D . . . . .	<i>Franz Schubert.</i>
Mr. BLANPIED.	

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*Concert commences at 12 o'clock precisely.*

2672

FOUR HUNDRED AND EIGHTY-FIRST

# RECITAL

OF THE

## New England Conservatory of Music,

AT

*Amory Hall, 503 Washington Street,*

WEDNESDAY, APRIL 12, 1876.

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### PROGRAMME.

a. ETUDE.	Op. 123, No. 2 . . . . .	Reinecke.
b. LARGO	from Sonata. Op. 7 . . . . .	Beethoven.
c. PRELUDE	from 2d English Suite . . . . .	Bach.

Mr. JOSEPH A. HILLS.

SONGS.	{ a. Du bist wie eine Blume . . . . .	Rubinstein.
	{ b. Spring Night . . . . .	Schumann.

Mrs. ANNA GRANGER DOW.

DUO.	"Erinnerung." Pianoforte and Violoncello. Op. 86, No. 2 . . . . .	Raff.
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Messrs. J. A. HILLS and WULF FRIES.

ARIA.	"Ah, lo so piu non" . . . . .	Mozart.
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(From the Magic Flute.)

Mrs. DOW.

SONATA in F-major . . . . .	Hills.
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(Composed in Berlin, 1869.)

Mr. HILLS.

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The Piano used is from the celebrated manufactory of Messrs. Chickering & Sons.

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*Concert commences at 3 o'clock precisely.*



FOUR HUNDRED AND EIGHTY-THIRD

# RECITAL

OF THE

# New England Conservatory of Music,

AT

*Wesleyan Hall, 36 Bromfield Street,*

FRIDAY, APRIL ,28 1876.

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## PROGRAMME.

SONATA PATHETIQUE. Op. 13 . . . . .	Beethoven.
Mr. J. H. NORMAN.	
SONG. "Chiamo il mio ben così," (from "Orfeo") . . . . .	Gluck.
Mrs. J. H. NORMAN.	
IMPROVISO in E-flat . . . . .	Schubert.
Mr. NORMAN.	
SONG. "Laschia ch' io pianga" . . . . .	Handel.
Mrs. NORMAN.	
"Lieder ohne Worte." Op. 3 . . . . .	Mendelssohn.
Duetto.—Andante con moto.	
Mr. NORMAN.	
SONG. "Will he come" . . . . .	Sullivan.
Mrs. NORMAN.	
GRAND POLONAISE. Op. 24 . . . . .	Weber.
Mr. NORMAN.	

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The Piano used is from the celebrated manufactory of Messrs. Chickering & Sons.

*Concert commences at 3 o'clock precisely.*

1894

FOUR HUNDRED AND NINETIETH

# RECITAL

OF THE

New England Conservatory of Music,

AT

Wesleyan Hall, 36 Bromfield St.,

SATURDAY, MAY 20, 1876.

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## PROGRAMME.

SECOND TRIO (Piano, Violin and Cello), op. 20 .	Bargiel.
Allegro moderato — Andante — Allegro.	
Messrs. J. A. HILLS, AUGUST and WULF FRIES.	
SONG OF PENITENCE . . . . .	Beethoven.
Miss ZILLA LOUISE McQUESTEN.	
ROMANZE. Op. 32 . . . . .	Schumann.
"LE ROSSIGNOL" . . . . .	Liszt.
Mr. HILLS.	
SONGS { a. SERENADE : : : : : b. IMPATIENCE : : : : :	Raff. Schubert.
Miss McQUESTEN.	
POLONAISE in D-flat . . . . .	Hills.
Mr. HILLS.	

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The Piano used is from the celebrated manufactory of Messrs Chickering & Sons.

Concert commences at 1 o'clock precisely.

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3

FOUR HUNDRED AND NINTY-SECOND

# RECITAL

OF THE

# New England Conservatory of Music,

AT

## CONSERVATORY HALL,

WEDNESDAY, MAY 24, 1876.

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### ORGAN RECITAL.

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### PROGRAMME.

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SONATA for two performers, . . . . . *Merkel.*

Two movements.

Messrs. DUNHAM and SWAN.

KYRIE from 3d Mass . . . . . *Hayden.*

Mr. H. M. DUNHAM.

*a.* GAVOTTE, } . . . . . *Bach.*  
*b.* ADAGIO, }

M. A. W. SWAN.

*a.* GRAND CHOER . . . . . *Guilmant.*  
*b.* IDYLLE, "At Evening" . . . . . *Buck.*

Mr. DUNHAM.

SCHILLER FESTIVAL MARCH . . . . . *Meyerbeer.*

Mr. SWAN.

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*Concert commences at 12 o'clock precisely.*



FOUR HUNDRED AND NINETY-THIRD

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

THURSDAY, JUNE 1, 1876.

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GEO. E. WHITING, - - - - - Organist.

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## PROGRAMME.

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CONCERT PIECE in A-minor . . . . . G. E. Whiting.

CONCERTO C-major . . . . . J. S. Bach.

SONATA in F-minor. Op. 65, No. 1 . . . . . Mendelssohn.

PRELUDES, { F-major,  
A-flat major,  
C-major,  
D-major,  
G-minor,  
G-major, } . . . . . G. E. Whiting.

OVERTURE to "La Gazza Ladra" . . . . . Rossini.

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*Concert commences at 12 o'clock precisely.*



FOUR HUNDRED AND NINETY-FIFTH

# RECITAL

OF THE

# New England Conservatory of Music,

AT

*Wesleyan Hall, 36 Bromfield St.,*

FRIDAY, JUNE 9, 1876.

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MR. B. J. LANG, - - - - Pianist.

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## PROGRAMME.

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SONATA in D-major. Op. 28 (Pastorale) . . . Beethoven.

Allegro — Andante — Scherzo — Allegro ma non troppo.

PIANOFORTE SELECTIONS from Chopin, Mendelssohn, Saran, Moscheles, and Heller.

CONCERTO in G-minor. Op. 22 . . . Saint Saëns.

Andante Sostenuto — Allegro Scherzando — Presto.

(The Orchestral Accompaniment played by Mr. ARTHUR W. FOOTE  
upon a second Pianoforte.)

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The Pianos used are from the celebrated manufactory of Messrs Chickering & Sons.

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*Concert commences at 3 o'clock precisely.*

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Robert J. Long, Printer.



FOUR HUNDRED AND NINETY-NINTH

# RECITAL

OF THE

New England Conservatory of Music,

AT

CONSERVATORY HALL,

*Friday*

THURSDAY, JUNE 22<sup>nd</sup> 1876

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MISS EVALYN P. WARREN, - Organist.

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## PROGRAMME.

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OVERTURE TO SAMSON	-	-	-	-	-	Handel.
PASSACAGLIA	-	-	-	-	-	Bach.
FLUTE CONCERTO	-	-	-	-	-	Rink.
LARGHETTO in D	-	-	-	-	-	Mozart.
MILITARY OVERTURE	-	-	-	-	-	Mendelssohn.

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*Concert commences at 12 o'clock precisely.*

4394

DUP.

THE FACULTY

OF THE

New England Conservatory of Music,

CORDIALLY INVITE YOU TO ATTEND THE

Commencement Exercises

(THE FIVE HUNDREDTH CONCERT),

AT

BOSTON MUSIC HALL,

Saturday Afternoon, June 24, 1876,

COMMENCING AT 1.30 O'CLOCK.

Orchestral Accompaniment by the Mendelssohn Quintette Club.

Present this at the door.

E. TOURJEE, Director.

GRADUATES.

MISS EFFIE M. BOOTH,

" HELEN HOWE,

" MARY R. JOHNSON,

" KATHARINE F. McCALMONT,

" LIZZIE McKINNEY,

" EMMA E. NEWHALL,

" LILLIAN B. NORTON,

MISS BESSIE H. PALMER,

" KATHERINE PECK,

" FRANCES L. RICE,

" LIZZIE S. TOURJEE,

MR. CALEB L. BRIGHAM,

" ALBERT C. FAIRBANKS,

" DAVID S. BLANPIED.

The Pianos used are from the celebrated manufactory of Messrs. Chickering & Sons.

ROBERT J. LONG, PRINTER.

# Programme.

## PART I.

- ORGAN SOLO. "Passacaglia," in C-minor *Bach.*  
Miss FRANCES L. RICE.
- SONG. "O Salutaris" . . . . . *Rossini.*  
Miss LIZZIE MCKINNEY.
- TRIO in C-minor. Op. 1, No. 3. Pianoforte,  
Violin, and 'Cello . . . . . *Beethoven.*  
First movement.  
Miss BESSIE H. PALMER and Messrs. SCHULTZE and HENNIG.
- RECITATIVE and AIR. "With verdure clad" *Haydn.*  
Miss E. F. KIMBALL.
- QUARTETTE in G-minor. Pianoforte and  
Strings . . . . . *Mozart.*  
Andante and Rondo.  
Miss LIZZIE S. TOURJEE and QUINTETTE CLUB.
- RECITATIVE and ARIA. "Una voce poca fa" *Rossini.*  
Mrs. H. L. CORNELL
- ORGAN SOLO. Trio Sonata in C-minor, No 2 *Bach.*  
Mr. A. C. FAIRBANKS.
- SONG. "LaZingara," (The Gipsey Girl) . . . *Donizetti.*  
Miss JESSIE MERRILL.
- CONCERTO in G-minor . . . . . *Mendelssohn.*  
Miss KATHERINE PECK and MENDELSSOHN QUINTETTE CLUB.
- VOCAL TRIO. "Sleep, noble Child" . . . *Cherubini.*  
Misses GRAHAM, MCKAY and MCKINNEY.

## PART II.

- TRIO. Op. 1, No. 1. Pianoforte, Violin and  
'Cello . . . . . *Beethoven.*  
First movement.  
Miss KATHARINE F. McCALMONT, and Messrs. SCHULTZE and HENNIG.
- SCENA and CAVATINA. "Cara campagna" *Bellini.*  
Miss LILLIAN B. NORTON.
- PIANOFORTE SOLO. La Charite . . . . . *Liszt.*  
Mr. CALEB L. BRIGHAM.
- ARIA. "The Carnival of Venice" (with variations by Jules Benedict) . . . . . *Rossini.*  
Miss FANNIE J. LOVERING.
- PIANOFORTE SOLO. Fantaisie in F-sharp minor. Op. 28 . . . . . *Mendelssohn.*  
Miss HELEN HOWE.
- ARIA. "O had I Jubal's lyre!" From Joshua *Handel.*  
With orchestral accompaniment.  
Mrs. A. F. HERVEY.
- CONCERTO. Arranged for two Pianofortes . . . . . *Bach.*  
Vivace—Andante—Allegro assai.  
Misses MARY R. JOHNSON and EFFIE M. BOOTH.
- ARIA. "Vi Raviso," from Sonnambula . . . . . *Bellini.*  
Mr. H. M. MORSE.
- ORGAN SOLO. Grand March in D-major . . . . . *Schubert.*  
(Transcribed by W. T. Best.)  
Mr. D. S. BLANPIED.

### Awarding of Diplomas.

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 Persons desiring to leave the Hall before the conclusion of the Concert, are requested to do so BETWEEN THE PIECES.



## The Five Hundredth Concert.

THE NEW ENGLAND CONSERVATORY OF MUSIC is the largest music school in the world. Fifteen thousand pupils have enjoyed its advantages during the ten years of its existence, many of whom are now occupying important positions as teachers and artists in various parts of our country. The best methods of instruction are here employed. Distinguished instructors of large experience compose the Board of Instruction. The terms are extremely low. Seventy-five special exercises are offered during the term without charge.

THE COLLEGE OF MUSIC OF BOSTON UNIVERSITY has completed its fourth year. It is intended to furnish facilities for a musical education additional to those to be enjoyed at the best American conservatories. Graduates of these institutions may here pursue a course of four years under the tuition of the best instructors. The most successful methods are employed, and the most generous provisions are made for the general culture of the student. The next year opens September 18, 1876.

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**THE NEXT TERM WILL COMMENCE SEPTEMBER 18, 1876.**

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